MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 90 TOLEDO, OHIO JUNE, 1940

CHRIST CARRYING THE CROSS GIOVANNI BELLINI

GIFT OF EDWARD DRUMMOND LIBBEY

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses. *George W. Stevens*

EDITORIAL

THERE are current in the Museum for the summer months two exhibitions of considerable importance.

Both are worthy of the attention of our Members—and for that matter, of all art lovers.

One is our annual exhibition of contemporary American paintings; the other that of the work of students in our own School.

We show American paintings each year because we believe that every Toledoan who knows enough to distinguish between an art calendar and an oil painting should be sufficiently interested in the work of his countrymen to look at it whether he likes it or not. It is a part, and an increasingly important part, of the life which we are living. The artist has a message for us, though he does not always deliver it well, and though we frequently fail to understand it.

We are showing the work of our students because we are especially proud of it. We constantly disclaim any intention of trying to produce artists in our classes. That is not their purpose. They are rather to give many people an appreciation of art and an understanding of its many uses. But we do feel, and believe others will agree, that the fifteen hundred running feet of wall space which is occupied by class work shows a remarkably high degree of attainment for students who, in the main, are in our classes but seventy-two hours a year.

BELLINI'S CHRIST ACQUIRED

OF THE two pictures from the Venetian Exhibition acquired by the Toledo Museum as the gift of Edward Drummond Libbey, the one, the Gentile Bellini, St. Jerome, offers a charming puzzle; the other, Christ Carrying the Cross, by Giovanni Bellini, an enchanting certainty. In the case of the attribution of the first to Gentile, the cautious student has to remain conscious of facing an audacious construction erected on hazardous ground; in the second case there can be no doubt and no discussion about the attribution to Giovanni Bellini. The St. Jerome appeals to naïve onlookers who surrender to the charm of a fairy tale or to students who are apt to appreciate the rareness and importance of such a discovery while the human deepness and artistic beauty of the Christ is accessible to everybody. As a matter of fact it was not only enthusiastically praised by all experts and art lovers, but on the occasion of a contest undertaken in the Venetian Exhibition, received a popular vote overwhelmingly surpassing all other paintings in the show.

The Christ Carrying the Cross raises no questions, but gives answers. It illustrates the creative faculty of great art to give an adequate form to the inmost spiritual needs of mankind. One of the fundamental ideas of Christianity, the idea of God suffering cruelty in the shape of man, is incomparably expressed. The frail body, the delicate, sensitive face, the sad eyes and the quivering mouth, are signs of the tormented human nature of Christ; the sublimity and resignation of his look, the undisturbed dignity of his deportment, the pale glamour of his robe express his divinity. The beams of the heavy cross, the straight outlines of which stress the fragile appearance of Christ, frame the touching ideal type of a God-Man.

This type seems to have exercised its spell from the very beginning, for we know quite a number of old repetitions of the composition, eleven of which Dr. Richter lists in his book on Giorgione.[1] The original version must have been the one mentioned by M. A. Michiel,[2] the most reliable sixteenth century author on Venetian art, as existing in the house of M. Taddeo Contarini in 1525; "The picture representing Christ carrying the Cross, on his shoulders, seen as a bust, by the hand of Giovanni Bellini." Among those which had been known before the discovery of the Toledo version—then the property of the Marquis de Brissac, Paris—the one in the Academy in Rovigo, with reservations, was considered an original by Philip Hendy,[3] but rejected

as such expressly by Van Marle,[4] and tacitly by Gronau, who did not include it in the volume of the Klassiker der Kunst. We need not discuss this copy nor the other, in the Isabella Stewart Gardner Museum in Boston, given, under the leadership of Morelli, by most authorities to Giorgione, by Philip Hendy to Palma, by G. Fiocco to Domenico Mancini, by Harold Parsons to a Lombard Master, and by all of them recognized as a copy from a lost original by Giovanni Bellini.

The whole discussion has grown unimportant since that original is no longer lost. Here it is in Toledo, and as far as is known, nobody ever dreamt of taking it for another copy, nor can it be imagined that anyone ever will dream of doing so. In front of the original painting, which by the way is in excellent condition, no doubt can possibly arise as to its authenticity, even if in a reproduction its enormous superiority over all the other versions may to a certain degree be less apparent.

That photographs are always deceiving was evidenced when in writing the catalogue for the Toledo exhibition, mainly relying on a good reproduction, Dr. Richter's dating of the Christ between 1507 and 1510 was accepted.[5] After having seen the original for several weeks side by side with Bellini's Madonna of 1509 from the Detroit Institute of Arts, one of the decisive documents of Bellini's style after his meeting with Dürer, it is no longer possible to place the Christ as late as that. Neither the almost metallic sharpness of the folds nor the monumental greatness as expressed in the hand of the Madonna, marks of Dürer's influence on Bellini, are to be found in the Christ. The modelling of the face and of the draperies is softer, the color scale closer to the one used by Bellini in his altarpiece of St. Zaccaria, dated 1505, and in other paintings placed in its neighborhood for stylistic reasons. If the drapery looks harder, and it does more so in the photograph than in the painting itself, Bellini anticipated the slight change to which the German painter will incite him. Great artists always seem to know beforehand just about what a foreign model will come to teach them.

This modification of first impression allows acceptance of the challenge of Dr. Richter who at the end of his article makes Bellini's Christ dependent on the Christ of San Rocco by Giorgione (or Titian)[6] and not vice versa. It is well known to students of Venetian art that this famous composition, nowadays nothing but a sad ruin, had been attributed to both masters by contemporary sources and that ever since its ascription oscillated between the two. For our problem today the question of the authorship is

secondary; whoever painted the Christ of San Rocco did not influence the Christ by Bellini.

For this painting is a typical devotional picture developed from a tradition much more familiar to Bellini than to the representatives of the new generation. In Bellini's oeuvre we easily find, although unable, it is true, to point to a direct preparatory step, its spiritual presuppositions, the tendency typical of the genuine religious painter to concentrate on the emotional essence of a representation sacrificing to it the need of full vitality which will be the aim of the following generation. The Christ of San Rocco follows an entirely different conception. Here the situation is dramatized, the main stress laid on the contrast between Christ and his tormentor, an antagonism which later on in Titian's Tribute Money in Dresden, is still more concentrated. Bellini's Christ, on the contrary, is lyrical in its mood, isolated in its aloofness and resting in the intensity of the feeling which it radiates. Even in its size, slightly under that of life, it partly keeps the spirit of the quattrocento. Its dependence on the Christ of San Rocco would mean that a composition conceived in a different, and later, spirit would have been adapted to an earlier state of mind in which all conditions for the organic growth of the idea had existed long before. This whole construction appears extremely artificial. It is much more easy to believe that the Christ Carrying the Cross is a genuine product of Giovanni Bellini's religious art—where even an earlier version, no longer existing, may have preceded that which has now been acquired by the Toledo Museum—and that by its outstanding qualities it impressed one of his young and ambitious pupils, Giorgione or Titian, so deeply that he accepted the model, transposing its lyrical and at that time antiquated fundamental mood into the more dramatic style which the new currents demanded.

Not that the dependence on a younger artist would diminish Bellini's greatness and the grandeur of his Christ, but to quote Scripture, we must render unto Caesar the things which are Caesar's and unto God the things which are God's.

[1] Richter, Giorgio da Castelfranco, called Giorgone, Chicago, 1937, pp. 237-238.

[2] Quoted by Frimmel, Der Anonimo Morelliano, Vienna, 1888, p. 88.

[3] Burlington Magazine, London, LVI (April 1930), 197.

[4] Van Marle, Development of the Italian Schools of Painting, The Hague, 1937, XVII, 495.

[5] Burlington Magazine, London, LXXV (Sept. 1939), 96.

[6] Tietze, Titian (German Ed.), Vienna, 1936, I, 607.

THE SUMMER SHOW

THE Museum's summer show of Selected Paintings by Contemporary American Artists will continue through Sunday, August 25. This exhibition includes fifty-eight paintings by many outstanding artists, some of whom are newcomers to our walls, while others are familiar to Toledoans from frequent previous appearances of their work in our galleries. The exhibition strikes a new note, as is indicated in the Foreword to the catalogue:

"In visiting the leading exhibitions of the year to make selections for our showing of Contemporary American Paintings we have been impressed with a trend which we have observed.

"For a number of years the picture with the social message has been in the ascendant, and the American scene has been represented in desolation and despondency. The somewhat morbid interest in this type of subject is apparently definitely on the wane. We have found taking its place a truer and finer picture of our country and its people. The landscape has again become fertile and inviting, the human figure strong and reliant. The dust bowl seems to be forgotten and man has shaken off his lethargy and despair. The new spirit has brought in light color and high key to displace the drab and dingy palette recently so much in evidence.

"We are somewhat at a loss to account for this sudden change. Perhaps it is the result of younger, fresher, and undaunted talent making its appearance in the salons. Perhaps if, as is frequently said, the artist, author and musician think in advance of their time, it is the harbinger of brighter and better days.

"At any rate, it all seems for the best. The artist need not be sociologist also. The two professions do not combine well. Witness Hogarth, who in his pictorial preachings against the vices of his time succeeded neither as a painter nor reformer, though probably the most talented English artist of his time. The photographer, reporter, or newsreel can tell the story of the tragedies of the moment. The artist can provide some relief and hope while we are enduring and relieving those tragedies. We turn to art for inspiration and encouragement.

"Both we have found again in the exhibitions of the past year and hope others will find in our own showing. We are sure that the light and color of the canvases will be attractive and refreshing and that the emphasis upon the richness of our landscape, the stamina of our people and the constructive elements of our life will be encouraging."

THE SCHOOL EXHIBITION

"HOW do you like the exhibit?" a teacher asked a young girl, walking to their classroom behind a metal truckful of paints and papers. "Fine—I think it's swell! Where's it from?" A good student in a Saturday class, she never thought such a show could come from her own and fellow students' work. Thirty-six Saturdays for children, weekdays for adults, the year's production yielded thousands of sheets not represented in these lighted corridors. Hung with unfamiliar formality hundreds are on display, selected as we would assemble a show of contemporary paintings, and a student represented among them thought they must be from out of town!

Understandable from several viewpoints. First, the innate modesty of these children engrossed with the current job in hand, forgetful of the accomplishment of last week's lesson, unmindful of the next step to come. Second, the method of selecting this exhibit, one judge, no jury; one person's taste making for unity of choice; selections snatched from each week's current classwork on classroom walls, children seldom noting their disappearance. The total collection now suddenly sprung to life before their eyes, assembled for quality, life, impact on the spectator.

This year's show asks you only, "Isn't this painting lovely?" "Don't you think this amusing?" "Wouldn't you like to have this pottery on your bedside table?" "How would this silk pattern be for a dressing gown?"

No educational method dulls the gaiety of this year's show, though quality results only from carefully considered methods. Ages range from five to sixty; those under ten paint after talks in the galleries given by the Educational Department. Children over ten and adults are trained in the School of Design's classes.

Handsome mats enhance their native spontaneity; they sparkle against beige walls; structural flood-lighting gives them their due. This is a welcome change from coldly educational displays of class methods and the frankly unframed sheets of student volume.

Many are freely the imagined preferences of childhood. Others are child efforts toward a problem definite in all its requirements. Adults develop more finished technique and lose something of the force and freshness of childhood. Adult accomplishments are influenced by current art trends and the vast commercial influence emanating from every magazine and billboard.

Here is emotion, fantasy, mood, imagination, the subtle and the clear, the formal, and the impressionistic.

Come and enjoy them before July 15. We see the current exhibits of many American art schools. Many of them we invite here; foreign art schools have shown in Toledo. We fail to find any in recent years that surpass the children's work at The Toledo Museum of Art. Such adults as find time to profit by the full range of our classes equal the achievement of adults in other art schools. A number of them here receive training for their life work as teachers, as merchandise salespeople, as designers in industry, or, surprisingly, as artists.

OUR PAINTING BY VLAMINCK

THERE are many people who discover their interests at an age when it is too late to best develop technique. Most of the greatest achievements have been made by those who have prepared from childhood. Nevertheless, it is a consolation to latecomers to realize that this has not always been the case. Ignace Paderewski, the great pianist of the last generation, did not seriously take up piano playing until he was over twenty. William T. Tilden, the greatest tennis player of all time, first took up the game seriously in his twenties. And in art, where there are many instances of latecomers, Maurice de Vlaminck is one of the most interesting, for he never touched a brush until he was about twenty-five and is nevertheless now considered to be one of the world's foremost contemporary painters.

Vlaminck was born in Paris in 1876, but has lived a large part of his life in the provinces. Early in the new century he met André Derain, who persuaded him to do some sketching. What was at first a hobby developed into a consuming interest, and he eventually abandoned violin playing, which had been the source of his livelihood, and turned his full time to painting. He and Derain founded a short-lived school at Chatou, where Vlaminck worked with a very dark palette and under the influence of Cezanne.[1] It is interesting that there has been a slow but steady tendency by Vlaminck to lighten his palette. The doubtings and passion of his early years found its best expression in the fierce darks and raw pigments of the time. Gradually this gave way to a lighter and more tranquil key which today, with Vlaminck sixty-four years of age, is quite pronounced. But even today he is far from the delicate high values of the pre-Raphaelites, or from the even scale of strong color used by Matisse.

Vlaminck and Derain were prominent among the leaders of the Fauve or Wild Beast movement, which was a reaction to the

AUVERGNE LANDSCAPE MAURICE DE VLAMINCK
GIFT OF EDWARD DRUMMOND LIBBEY

intellectualism of the post-impressionists and represented a desire to give direct expression to the feelings of the artist. It was Vlaminck who rediscovered the beauty of African sculpture, but strangely enough he was not a part of the vogue for it. His interests centered more and more on nature, and this was especially so after the war, which disillusioned him in the material aspects of progress.

Vlaminck is the antithesis of the pure aesthete, but without losing a sense for the aesthetic. Village houses, barns, flowers, the river—these favorite subjects indicate his deep rooted attachment to the soil. And the same is seen in his choice of palette, with its earthy sienas, ochres, and cobalt blue. "A work of art is the fruit of character," he says[2] and he believes in a lengthy and intimate acquaintance with subject matter. When asked what he considered the best preparation for marine painting, he replied, "Ten years in a sea mist."[3] It is accordingly not surprising that Vlaminck's range of subjects is rather limited. But those he paints with a vehemence both aggressive and poetic.

Such a work is Auvergne Landscape,[4] which has been a prized part of our modern French collection for a number of years, thanks to the generosity of Edward Drummond Libbey. Its subject matter—a village street, some trees, and a building—is much the same as we would find anywhere in France, and Vlaminck has given it a generic feeling by the elimination of almost all local detail. In fact, the treatment is so free that it is not clear to us whether the blue in the foreground is introduced for a balancing of the color composition or whether it represents a pool of water, or perhaps even a mill race. Nor is the building a clue to its own use. Yet at the same time it is perfectly clear that this is a specific scene with specific buildings and trees. Vlaminck unites a feeling for the type and for the particular.

The generalized approach is especially evident in the tactile treatment, which is designed to create a rich painterly surface, rather than to bring out the surface nuances of the subject matter. Depth is there, forcefully emphasized by the flash of the road; and mass, in the well modeled house and the leafy trees. But the design is so simple that it has little interest on its own account. The artist wanted to give a vital impression of a corner of France, and the thing that swayed him most in doing it was not a love of the details of the spot but a love of the thing as a complete part of nature. One who has studied the work in color is thereafter haunted with a memory of the warm light on the road, of the intensely blue sky, the lush trees. It is an emotional approach.

One thinks of Van Gogh, who also had a passionate love for nature and color, but Van Gogh was of a more refined and sensitive nature. Vlaminck is never carried away by the ecstacy of pure sunlight. There are always earthy shadows and foreboding darks in his paintings. His feet are on the ground. There is also an intimate quality not found in Van Gogh. The dark silhouette of the building on the left causes us to look in upon this burst of light and color as from an inner darkness. We look in the jewel box of nature at a single rich facet, oblivious to the rest.

Where both Vlaminck and Van Gogh evoke moods which touch us all, Van Gogh does so with a universal touch, while Vlaminck is everlastingly French. We sense that he loves not just nature, but, above all, French nature—that Auvergne Landscape is the work of a man who would gladly die for his country.

[1] Cf. Margaret Breuning in Parnassus, VIII (Nov. 1936), 27.
[2] Quoted by W. Gaunt in Studio, CXVIII (Aug. 1939), 58.
[3] Ibid., p. 63.
[4] Oil on canvas, 24⅛ x 19¾ in., acquired in 1937.

A GIFT OF CHINESE FIGURES

THE Museum's Oriental collection has been augmented by a pair of Chinese pottery figures of the Sui Dynasty, the gift of Mrs. William E. Levis.

These small figures, and others similar to them, were made to accompany the spirit of the deceased on its journey into the shadowy hereafter. Inasmuch as these objects were tomb or mortuary pottery, one might expect to find casual presentations or mere suggestions of the object required, and such was often the case. Nevertheless, the better craftsmen also made them and sometimes they fell within the field of the professional sculptor, when large and elaborate figures were produced. Generally, however, they were small models about the size of the figures presented to the Museum, which are eleven inches high.

Comparatively little would be known of the physical aspects of early Chinese art and culture had it not been the custom of the country to place in the tombs of the deceased modeled forms ranging from some of the simplest everyday articles to humanistic representations of courtiers, retainers and entertainers. Many of these pottery items have come on the art market during recent years, due to the disturbance of old graves or tombs located in areas where modern progress, such as the building of railroads, has necessitated their removal or destruction. It was recognized at once that these accessories of ancient tombs, so diversified and interesting, were not only ethnographical material of prime importance but decidedly artistic even in their simplest forms. They also aided materially in the research for authenticated chronological data, establishing undebatable evidence of design, color and form typical of the period.

A year ago the Museum assembled a special exhibition of some three hundred of these tomb items. It was a wonderful opportunity to study many phases of Chinese tomb pottery, including as it did the work of potters of the early periods of Chinese history. The two figures of dancers, made thirteen hundred years ago, formed an important supplement to the exhibition, since they date from a historical period which was not otherwise adequately represented among the examples shown. They are composed of hard grey clay, slightly resonant, unglazed but painted. The flesh tones, for instance, are white; Chinese dancers of the period would appear with white powdered skin. The lips are rouged, the eyebrows are plucked and painted black. The collar of the basque is red, as are the sleeves and skirt; the sleeves are edged with black

CHINESE POTTERY TOMB FIGURES SUI DYNASTY, 581-618 A.D.
GIFT OF OF MRS. WILLIAM E. LEVIS

and the sharply upturned shoes are also black. The hair is parted and hangs down at the sides, held in place by red bands.

Both figures express restrained and suspended action but the modeled interpretation is as spontaneous as the record of a camera which catches and holds instantaneous movement. The figures also express a dancing mood and in this particular the modeler, unknown, unappreciated in his own day, no doubt, because he was merely a mortuary pottery craftsman, was especially successful. He unknowingly became one of the immortals whose work has come down through the ages to stir the admiration and respect of others, even that of far away peoples, who, knowing little about the contemporary conditions under which he worked, his source of inspiration, or the real reason for the work, nevertheless readily see in these two clay figures the vital spirit of aestheticism that so readily appeals to their artistic feelings.

NEXT YEAR'S ANNUAL PROFESSOR

THE second year of the Museum's Annual Professorship has been most successful. The distinguished incumbent, Dr. Hans Tietze, has presented brilliant and scholarly lectures, arranged an exhibition unique in our annals and made many friends for himself and the institution. In all of this he has been aided by his able wife, Dr. Erica Tietze-Conrat.

From the work of this year as of last we have learned some lessons, and in the light thereof are making changes in the plan for next season. These will be announced in the fall. They will not materially alter the general scheme which has been pursued in the past.

Spanish Art has been selected as the subject for next year's work, and José R. Gudiol has been appointed to the chair. Mr. Gudiol was educated at the Colegio de San Miguel, Vich, the Instituto de Segunda Ensinanda de Gerona, and in the Escula Superior de Arquitectura, Barcelona. From the last he was graduated as an architect in 1933, having also taken there special courses in art and archaeology. Since then he has practiced architecture, having designed the Archaeological Museum of Barcelona and the Museum at Ampuria. From 1922 to 1925 he was Curator of the Archaeological Department of the Episcopal Museum at Vich and later Director of this museum, which is particularly rich in examples of the art of Catalonia.

He has written and lectured extensively on Spanish Art. Recently he was engaged in preparing a photographic record of the Romanesque sculptures and paintings in France, a most excellent work which was cut short by the war. During the past season he has been lecturing at New York University.

Mr. Gudiol will bring to the Museum a wealth of knowledge of Spanish art and a broad experience in its discovery and preservation. He has a fine enthusiasm and the ability to communicate it to his listeners.

The art of Spain should form a particularly attractive field for us. It includes in architecture, sculpture and painting much material of intense interest and great beauty. While the Museum's own possessions in this field are most meagre, they are particularly high in quality and have set a standard not easy to reach in future acquisitions.

Our Annual Professorship and the exhibition which is an integral part of the plan which we devised for it is made possible by a grant of ten thousand dollars per year by the Carnegie Cor-

poration of New York. When we presented the idea to the Carnegie Corporation they made their grant for a period of three years. The next season therefore will be the last financed by them. It was their thought in making the grant and our hope in receiving it that, should we in three years demonstrate the validity of the plan, local financial support would be forthcoming for its continuance. This demonstration has been effected to our satisfaction in two years alone, and we feel sure that the third will reinforce our judgment. We cannot plan future work at the last moment. We must therefore immediately begin to seek possible donors to a fund which will assure the continuance of this most valuable work.

A LANDSCAPE BY ROUSSEAU

THE Barbizon paintings in the Arthur J. Secor Collection rank high among all assemblages of the works of this school because they have been chosen with particular care and discrimination. The most recent addition which Mr. Secor has made to the group is the Landscape by Theodore Rousseau. Two other canvases by this master are in the collection, In the Auvergne Mountains, having been included in the original gift made in 1922, and Under the Birches, Evening, having been presented in 1926. Both have been previously published in the Museum News.[1] The three give quite a complete idea of the artist's remarkable powers and accomplishments.

Perhaps through contrast, for he was born on the fourth floor of a Paris apartment and long lived where foliage attained importance by its rarity, Rousseau early developed an intense interest in landscape and the tree. From his early student days, weather permitting, he worked in the country. At other times he found inspiration in the works of Ruysdael, Hobbema and Van Goyen in the galleries. While still very young, he found the forest of Fountainebleau, and thenceforth Barbizon was his home.

Typical of his work is the Landscape reproduced herewith. The serenity and calm of the pastoral scene is enhanced by the quiet surface of the water, mirroring trees on the distant shore. The herdsman and his herd add a touch of interest, do not lessen the dignity of the landscape. The dark forms of the dominant trees and the clouds give to the composition the slow rhythmic movement of nature in quiet mood.

Under the Birches is of a far different nature. Here the tree again is the dominant motif, but used to form linear pattern em-

LANDSCAPE THEODORE ROUSSEAU

GIFT OF ARTHUR J. SECOR

bellished by sparkling masses of delicate foliage. Flecking light of evening plays upon the white bark of the birches, light forms stand out against dark sky. The color scheme of brilliant red orange and blue-green is unusual for Rousseau, his more frequent choice being a subtle arrangement of greens and browns.

In the Auvergne Mountains is the most majestic of our three paintings, and perhaps reflects more his Dutch antecedents, particularly Ruysdael, than either of the others. Two great masses of foliage with their deep but luminous shadows form the principal elements of the composition, a break between them giving distance and breadth to the scene. It is the earliest of the three pictures and the Landscape is the latest.

The group is particularly interesting for it shows well the development of the style of the artist, the progress from a small measure of dependence upon the work of an older generation, or at least subsconcious influence by it, to a more personal and individual handling of subject matter. While the earliest of the three is by far the most impressive, both of the others have their own charm, and the second, Under the Birches, is the one which has been most frequently invited to great exhibitions.

[1] Museum News, No. 41, April 1922, and No. 79, June 1937.

MUSEUM NEWS

The interesting and scholarly article on Bellini's Christ Carrying the Cross in this issue of the News was prepared by Dr. Hans Tietze.

The Edward Drummond Libbey Collection of paintings has been rearranged. In Gallery 22 have been hung the works of early Italian, Flemish, French and German masters, including Bellini, Clouet, Dürer and Cranach. The painters of the sixteenth and seventeenth centuries, together with some later artists, are represented in Gallery 23. Gallery 24 contains the important works of the Impressionists Manet, Renoir, Monet, Pissarro, and Degas, and the Post-Impressionists Gauguin and Van Gogh. In Gallery 25 are exhibited the masterpieces of Italian painting and sculpture. With the new arrangement, the collection is given the space and prominence warranted by its importance.

The Museum has recently received, as the gift of John D. Rockefeller, Jr., a fine wood engraving by Timothy Cole, of the portrait of John D. Rockefeller, Sr., which was painted by John Singer Sargent. The Museum has in its print collection other works of Timothy Cole, noted American wood engraver, best known for his reproductions of the paintings of the Old Masters.

Idene M. Ayers, instructor in the Museum School of Design, has been granted a year's leave of absence. In her place there has been appointed Jessie Parrott Loomis. Mrs. Loomis received her B.A. at Iowa State Teachers College and continued with graduate study in art and art history at the State University of Iowa, Iowa City. She has taught art in the grade schools of Newton and Cedar Rapids, Iowa.

Roberta Vance of the Educational Department staff is attending summer classes at Harvard University.

Because the Museum's regular concert series was completely sold out at an early date, and the demand for tickets continued, it was decided to offer a second short series at minimum prices. The last three events on the first series will be repeated, and a fourth concert has been added to make a well-balanced course. The four events include: the Minneapolis Symphony Orchestra; Joseph Szigeti, violinist; the Cleveland Orchestra; Rose Bampton, soprano. While the first concert in this series will not take place until January 31, a large number of tickets have already been sold.